

SOUTH CAROLINA'S NEWSWEEKLY

October 18, 1973  
TWENTY-FIVE CENTS

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Dietzel  
win?**



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Kurt Vonnegut, Jr.  
"Between Time and Timbuktu"

VOLUME 2, NUMBER 15

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# Gritpolitic

## "Taking a political contribution from somebody that has a government contract—that goes on all the time."

by Tim Rogers

The interview with South Carolina Republican Party Chairman Ken Powell had been set up a week earlier. Driving over to his Columbia law office to keep our appointment, I was reviewing a mental check-list of questions for the youthful politico: What about the Party's chances for electing a Republican Governor next year? Who are the leading GOP contenders now that Jim Henderson and Bill Workman are out of it? What will be the Party's major problems in gearing up for 1974?

Conventional questions, perhaps, but certainly not unimportant ones...

In the background, the car radio was droning on with its usual afternoon fare, a few songs, countless ads, occasional small talk. Then... "We have just received an unconfirmed bulletin that Vice-President Spiro Agnew has resigned. We are expecting additional information momentarily from the network."

C'mon, somebody's fooling around with the wires again, I thought. Those guys ought to know better.

But in less than a minute, I was hearing the same message once again. This time with more details. "A White House spokesman has just announced that Vice President Spiro Agnew submitted his resignation yesterday to President Nixon. Mr. Agnew is at this moment making a personal appearance in federal court in Baltimore."

Five minutes later, I walked into Powell's receptionist's office. "Are you the guy from Osceola? Wow, will he be glad to see you!"

Glad? Why should he be glad? The last thing I was expecting under the circumstances was a warm reception.

Powell emerged from his inner sanctum in his shirtsleeves, managing a remarkably brave smile. "You've got some timing, you know?" A bit of embarrassed laughter.

"Man, all these press people have been breathing down my neck. What can I tell them? I was up in Washington yesterday, and I talked with Agnew's top aide. He told me Agnew was completely innocent, and that he was going to fight this thing out to the end. Now today, I hear on the news that he's resigned. What can I say?"

Now it was apparent why my visit was so well received. I was an excellent excuse for the receptionist to put off all those eager newsmen, calling for statements of Powell's "reaction" to the shocking news. For better than an hour, he was able to stall them until he could get somebody in Washington to let him in on what the hell was going on.

As the price for refuge, Powell was at least willing to speculate "off the top of my head" on what it all might mean for Southern Republicans, and South Carolina Republicans in particular.

"I think it really depends on whether or not his indiscretions were of a political nature—you know, things that aren't necessarily right, but have been a part of politics for years. Taking a political contribution from somebody that a government contract has been let to—stuff like that goes on all the time."

"Just like, if you'll go over and check in the Elections Commission, I think there was something like 37 people who each contributed a thousand dollars to the Democratic Party last year. Now, almost every one of them had some kind of business going with the state, whether it be an office equipment company, or some contractor or something, almost all of them had contracts with the state."

"If this is the type of thing it is, if some government contractor gave Agnew a political contribution, I don't think that will have much effect. Because even though it might not look right, this is something that



Ken Powell

has gone on in South Carolina, it goes on nationally, and it has gone on almost since politics began.

"But now, if we're talking about something else, if we're talking about a situation where the Vice President personally profited, got personal money out of it, then I think that may have a detrimental effect on us..."

As our meeting was nearing its conclusion, we were interrupted by the inter-office "buzzer" on Powell's telephone.

"Yes, ma'am?" he answered. "Good! Put him on. Yes, ma'am, I'll be happy to hold on." Powell cupped his hand over the receiver and leaned over towards me. "It's Agnew's aide—the guy I talked with yesterday."

In a moment the other party was on the line. It was obviously an awkward conversation. As Powell later related it, the first comments from the aide consisted of an embarrassed explanation that he hadn't known, at the time he talked with Powell, of Agnew's then revised plans. "I really think he was as surprised as I was," Powell sighed.

Then came the crucial question: "Well, listen, Pete, what's the story now? The press is all over me down here, and I've got to tell them something."

There followed a long silence, while the aide spelled out the gory details. The pained expression on Powell's face left little doubt about what he was being told.

"Okay, now let me get this straight. He converted the kickbacks to his own personal use, didn't report them as income, and didn't pay any tax on it. Is that right?"

"Well, I guess that's it, Pete. Thanks for calling..."

By Powell's own assessment, Spiro Agnew's disgraced exit from national politics will spell trouble for Southern Republicans, even where the impact of Watergate and the other White House Horrors has somehow not been so damaging. Some might call that poetic justice. Ken Powell would likely offer some other characterizations.

Right or wrong, Powell insists that local Republicans have built up enough steam on their own merits to survive the seemingly unending shock waves emanating from Washington. But whatever the future may hold, Wednesday, October 10, 1973, is a date Ken Powell will not easily forget. For a long time.

## ...And now, scratch McNair

It may well be that the 1974 South Carolina gubernatorial election was decided last week when former Governor Bob McNair quietly informed associates and newsmen of his decision not to seek a second term—this time around, at least.

McNair's "announcement" was characteristic of his political style. Sequestered in his Jefferson Square office overlooking downtown Columbia, McNair holds himself above the vulgar hullabaloo of conventional politics. He is much more at home in the suites and the bedrooms, making deals and pulling strings. It's much more lucrative, much less of a hassle.

McNair could have held a press conference to declare his non-intentions, but sending the word down from the mountaintop via messenger boys was a much more civilized, convenient way. No worrisome reporters asking petty, embarrassing questions; he issued his decree, and stated his reasons, and that was that.

What were his reasons? Basically, he said, he just couldn't be bothered. He had the satisfaction of an Oliver Quayle poll showing that he could have won, had he wanted to make the race. But McNair is comfortable now, with a big, new Spring Valley home; he has the leisure time to enjoy his family and reflect upon his existence; and besides, he's busy making money hand-over-fist.

The Brave New Souther has emerged as a major spokesman and defender of the business interests eagerly capitalizing on the friendly foundations laid by McNair, his predecessors and successors. McNair makes his money lobbying for them, representing

Continued on page three

# Cheap Shots

Superintendent of Richland County's District One Schools Dr. Brandon Sparkman threw a curve ball Tuesday night at a meeting of the School Board. Sparkman, who just was hired this fall to replace retiring Superintendent Claude Kitchens, told the Board that he would like his contract reduced from three years to one, making its expiration date the fall of 1974. Sparkman, in effect, was calling it quits.

Board members and observers alike cleared their throats and stammered as Sparkman finished reading his prepared statement. Executive session forced press and observers out of the room so Board members could find out what the hell was going on.

The next morning Sparkman said he couldn't comment further on the situation due to an agreement with the Board that no one involved would make any statements until the matter is resolved. Given some of the past comments by Board members and others close to the situation, it isn't too difficult to determine what is happening.

When Brandon Sparkman came to the Richland District he left a job as superintendent of schools in Jackson, Mississippi where he had gained a reputation as an extraordinary school administrator. Upon arriving in South Carolina last summer, Sparkman said his goal was to turn District One into a model for the country.

His aspirations, however, were quickly stymied by a number of factors. First, the convulsions caused by the massive integration of the system was and still is being felt. A direct result of integration and busing has been white flight from the public school system. Those left behind, both black and white, have apparently felt cheated, and, in some cases, violence. The situation has grown so bad that real estate salesmen have openly advised prospective home buyers to purchase a home outside the District One area.

Out of the disruption in the schools a movement grew among parents in the District One area to get rid of the mollycoddling "liberals" like school board member Hayes Mizell. Mizell, however, wasn't up for re-election in 1972 so the concerned parents did the next best thing and utilized the "Get Mizell" sentiment to elect five of their own to the Board. The result has been constant friction between the five new Board members who feel they must scrutinize each word and phrase of every motion considered by the Board and the incumbents who would allow more discretion on the part of the administrative staff.

Former Superintendent Claude Kitchens was with the school system for 22 years. He knew who held the purse strings and acted accordingly. Sparkman, however, has worked with appointed Boards in the past. Boards whose survival didn't depend on impressing their respective constituencies with their flexing of political muscles. One observer of Tuesday night's meeting said, "Pretty soon, Sparkman is going to have to get the Board together to vote before he can head for the men's room."

In an interview with a reporter earlier this year, one Board member described Sparkman as "the one man who can save the school district." Sparkman is a professional educator. He isn't used to having non-professionals telling him what he may or may not do. His statement on Tuesday night wasn't acquiescence. It was a cleverly disguised counter-attack. He has put the Board in the position of either accepting his resignation or, according to one source, a few of them may have to resign.

While the outcome of this controversy isn't clear at this time, Sparkman met with his staff early Wednesday morning to announced they were to proceed on all programs and plans as if nothing had happened. None of the Board members will

talk about the closed meeting Tuesday night, but perhaps Dr. Sparkman has revealed through his action that at least he hasn't got anything to worry about.

A citizens' group's protest of a sewage dumping plan at Lake Murray, came to the surface again this week, a month after a federal ruling gave developers of a lake condominium complex permission to construct a sewage line into the lake.

Calling themselves the Citizens' Committee to Save Lake Murray the group met last Monday night to discuss what the chairman said were the "recent developments and the political aspects" of their opposition to Watergate condominium complex's plan to dump treated sewage into the lake.

Leaders of the group, former amateur boxing champ "Red" Douglas and environmental lawyer Glenn Smith told the 80 persons attending the meeting in Lexington that the Federal Power Commission's September 10 ruling only gave developers permission to construct the line, not to use it. Pumping of the treated effluent into the lake will not occur, they said, until further hearings are held and environmental permits are obtained. That may take months.

More than once during the meeting Chairman Douglas rapped the *State* newspaper which he said was "putting out false information" on the committee's protest and the Federal Power Commission's ruling. The only report about "Watergate" in the *State* since the Federal Power Commission ruling, as of Wednesday night, was a rewrite of an SCE&G press release announcing the FPC order.

What the SCE&G press release failed to mention, among other things, was the FPC's interest in the lake islands which are part of the Watergate planned development.

Until 1969, the islands belonged to SCE&G, as do most islands in the lake. Congressman Floyd Spence's family had lived on the land for several years and also had some claim to it. A court ruling that year gave title to the islands to the Spences, who later agreed to the islands' use for the condominium project. Three years earlier, in 1966, SCE&G had told the FPC it would keep all the islands for public use.

Neither the *State* or the *Record* newspapers provided next day coverage of the Tuesday night meeting, a procedure they usually follow for groups they consider newsworthy and a procedure they had followed for the Watergate group prior to the FPC order. The group plans another

meeting in two weeks, and has appealed the FPC ruling.

In an article in late August, after those first meetings, the *State* said the group had little chance of stopping the project. The FPC ruling would appear to indicate otherwise.

It appears the Watergate investigation is beginning to touch some South Carolinians. *Osceola* received a call this week from a member of the Senate Watergate Select Committee on Presidential Campaign Activities asking about materials used in an article last week on "dirty tricks" possibly committed by the Committee to Re-Elect the President (CREEP). The target of the alleged tricks was the Wallace Campaign for President.

The official was especially interested in materials on Harry Dent and John Mitchell. He said he had also talked with former Wallace Campaign Director Tom Turnipseed who now lives in Columbia. Turnipseed told *Osceola*, "There may be something to this dirty tricks stuff, but I ain't got time to go up to Washington and get involved."

With the Agnew resignation now over, perhaps Turnipseed might reconsider. After all—one down, one to go.

## Gritpolitic

Continued from page two

them in court, as well as engaging in not-a-little wheeling and dealing in his own right.

In fact, McNair still retains a healthy measure of political ambition. He would enjoy being governor again, he would like to be U.S. Senator, or even go higher. A successful race for governor this year would have worked into his long-range plans nicely, perhaps even putting him into position for a shot at a vice-presidential bid in 1976.

So while the list of "personal reasons" advanced by McNair for his decision not to be a gubernatorial candidate in 1974 was certainly valid as far as it went, there was more to it than he would let on.

The crucial factor boils down to the fact that, for the first time in twentieth century South Carolina Democratic Party politics, blacks are playing a major role in the upper-level decision-making process. This phenomenon spelled trouble for McNair for two reasons.

First, there is the hard reality that most South Carolina blacks remain quite bitter over the two brutal chapters of McNair's

first administration. They assign to McNair the primary responsibility for the Orangeburg Massacre, in which state highway patrolmen gunned down students at South Carolina State College in 1968. Then there was the Charleston Hospital Workers Strike in 1969, in which both the state's civil rights and organized labor leadership committed their prestige to winning at least a compromise "with honor". For McNair, there was no compromise possible. What little was finally given up came with the most grudging acquiescence of the Governor.

Of course, McNair has never conceded that he might have been somewhat in error in either controversy. Now, the black leaders, including many of the older establishment black politicians on whose support the party must continue to depend feel that they are strong enough to exact their pound of political flesh—even from the mighty McNair.

The other side of the coin is that the black leaders felt they played an integral role in the generation of the Bryan Dorn

candidacy earlier this year, after the erosion of Lieutenant Governor Earle Morris' fortunes. This was a first, and in the eyes of the blacks, a major breakthrough. Now they seem irrevocably determined that the Dorn candidacy succeed. Again, it is a matter of practice.

Throughout the time that McNair was considering his possible candidacy, public and private statements from blacks made it clear that he could not count on significant support from them. He might have won anyway. According to some, he might even have been able to recoup much of the black support he once enjoyed. But it would have been a most difficult battle at best. Defeat, or even victory in spite of black opposition, could well have rendered irreparable harm to whatever higher national or state political ambitions McNair might harbor.

McNair therefore concluded the more prudent course for the present to be the waiting game. And for better or worse, William Jennings Bryan Dorn clearly becomes the man to beat for Governor in 1974.

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# PAUL DIETZEL'S CHALLENGE

by Jim Walser

"...All my life I have had only one speed...full speed. In everything I attempt I try to do it better than it has ever been done before. Now, I don't always achieve this, but it's what I strive for, and when the challenge is gone I lose interest..."

Paul Dietzel  
*Sports Illustrated*  
September, 1966

Vice Presidents, wars in the Middle East, and energy crises come and go and still the burning, enduring question of the day in Columbia remains: "Can Paul Dietzel win?"

Ask anyone. The gas station attendant, a banker, someone in line with you at the Piggly Wiggly or Winn Dixie. Nearly everyone has an opinion about the University of South Carolina's football fortunes, and ultimately about Paul Dietzel, the man who holds responsibility for them.

Since Dietzel was lured to Columbia in 1966 to become the schools' athletic director and head football coach, he has provided the leadership necessary in refurbishing, expanding, financing, and Astrourfing USC's stadium, in building a new dormitory for athletes, in helping USC to establish winning teams in other sports (tennis, swimming, baseball), and in creating a monster following of football fans that for the first time last year, in small numbers, began to turn against him.

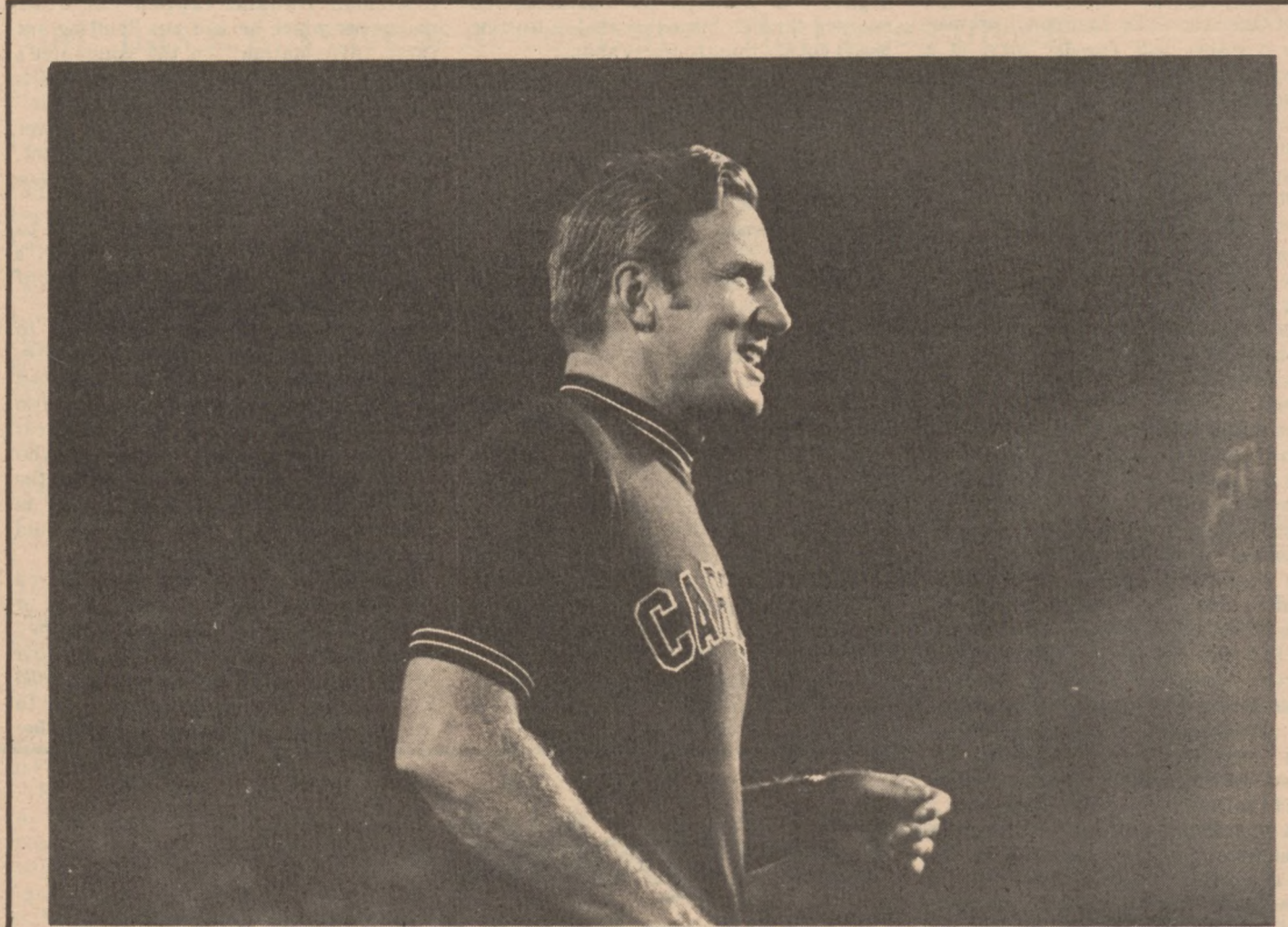
Ironically, Frank McGuire's triumph in establishing USC as a basketball winner, and the growth of those minor sports have succeeded only in whetting the local appetite for the meat and potatoes diet of winning football.

"Why," asks the guy with the grimy hands half-heartedly attempting to clean my windshield the other day, "can Dietzel do everything but put a winning football team on the field?"

Indeed. Can Paul Dietzel win?

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To understand the suffering of USC football fans is to understand their history...and Dietzel's.



Paul Dietzel

For years, USC fans watched as Rex Enright, Warren Giese, and later Marvin Bass put respectable football teams on the field each fall, and proceeded quite often, to get clobbered. Four, five, and sometimes even six or seven wins was, in fact, enough to keep the relatively small crowds satisfied. And an occasional upset—a win over Army here, a thrashing of Clemson there—was even better.

As college football began to grow and the cost of participating began to grow with it,

however, the need to construct a winning—or at least a profitable—program became greater. When Marvin Bass decided to leave at the end of the 1965 season, he left not only a mediocre football record in terms of winning, but an athletic department which was in debt.

Hence the call to Dietzel, who by 1965 was one of the best-known coaches in the nation. In 1955, at the age of 31, Dietzel had left an assistant coaching position at the U.S. Military Academy to become head coach at Louisiana State University. During the years 1955-1957, Dietzel's teams won 11 games and lost 17. But in 1958, Dietzel's LSU team won 11 games and lost none, and Dietzel was voted national coach of the year while his team was winning the national championship. Dietzel went on to win two SEC championships, and travel to three bowls with LSU teams in the next four years. During Dietzel's seven years at LSU, his teams compiled a record of 46-24-3, and Dietzel was preparing to take his place among the Bear Bryants and Darrell Royals.

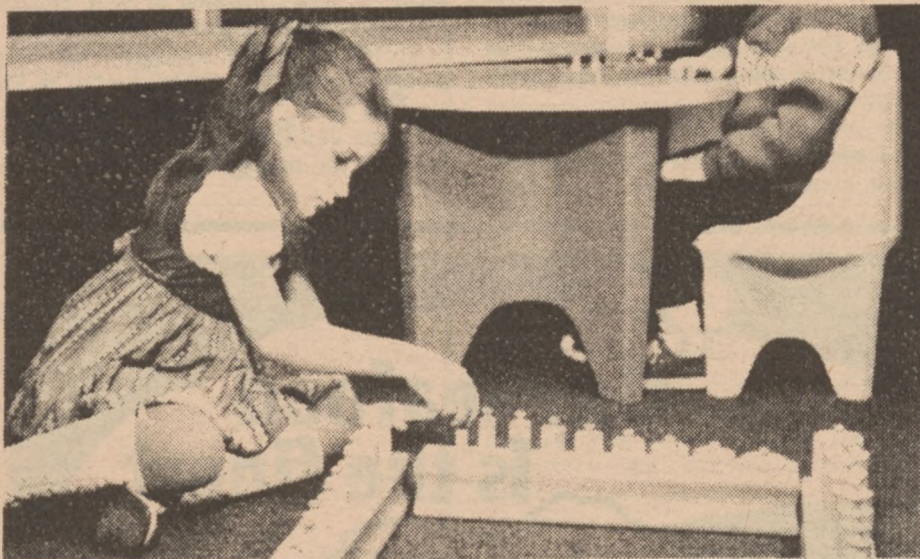
But as Dietzel wrote later in *Sports Illustrated*, "the challenge" at LSU was over,

with both a winning tradition and a fiscally sound football program accomplished. Dietzel won release from a contract at LSU and went to Army in 1962.

The Army years were not enjoyable ones for Dietzel, as he also later wrote. With Indochina heating up, the Academy demanding that graduates sign up for five year tours instead of three (as had been the case before Dietzel came), and the fact that the AFL-NFL bidding war was directing most good high school players to universities where they could be free after graduation to sign lucrative pro contracts, Dietzel failed to repeat his LSU performance at the Academy, even though he did have a winning (21-18) record in his four years.

Thus, when USC President Tom Jones and representatives of the University sought to talk to Dietzel after the 1965 season he listened.

As he came bargaining for a 10-year contract with options every two years before doing so. And he talked of championships, bowls, winning seasons, and all the other ingredients of "big-time" football. He also talked money—stadium



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expansion, athletic dorms, Astroturf—and created enough excitement with his personality to begin packing Carolina Stadium.

While Dietzel concentrated on the sales and promotion; he asked for five years to build a winning team. Carolina had a won-loss record of 1-9 in 1966 and 5-5 in 1967 and 4-6 in 1968.

In 1969, Dietzel pulled a major upset. After finishing with a 7-3 record during the season he was able to convince Peach Bowl representatives that Carolina would be a good attraction—both on the field, and with loyal followers at the ticket gate—and Carolina was given the bid. South Carolina lost to West Virginia, but Dietzel had won an Atlantic Coast Conference championship and obtained a bowl bid in a year less than he had publicly hoped.

Those who regarded the Peach Bowl invitation as the beginning of USC's winning tradition were disappointed, however. In 1970, a veteran team took a 4-6-1 dive and in 1971, after starting with a 5-1 record, the Gamecocks finished 6-5.

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To some extent, Paul Dietzel's troubles with the local populace began after the '71 season when reports filtered out that Dietzel was talking with the Denver Broncos of the National Football League about their head coaching vacancy only a few months after withdrawing USC from the Atlantic Coast Conference and its tough recruiting restrictions, and making subsequent pledges to get on with the aforementioned "big-time football."

There is little doubt that Dietzel was wavering at the time... "Mr. Dietzel must have called me half-a-dozen times at all hours worrying over whether to go out there and talk," USC Board Chairman T. Eston Marchant told the *Charlotte Observer* last year. "I urged him to go ahead, but I'm sure if I had said 'no', he wouldn't have gone. His credibility suffered a little around here because of that, but it was more my fault than his."

Whatever the case, Michael J. Mungo, another board member, took a swipe at Dietzel for going "job-hunting" after just lobbying for a \$5 million bond issue on Williams-Brice Stadium earlier that year.

The whole case, whether serious or not, resulted in a loss of some public relations points by Dietzel since it reopened him to some old charges deriving from LSU and Army—that he was a "contract jumper."

The 1972 season, Paul Dietzel's seventh, brought more problems. Dietzel and USC began the season by losing unspectacularly to Virginia, Georgia Tech, and Mississippi in the first three games, and by the end of the Old Miss game, the boos began to crescendo. Fans began pouring down the aisles to leave USC games in the third quarter. "Letters to the Editor" started demanding an explanation from Dietzel. Dietzel won no student support by suspending a couple of players for drug violations in a bizarre

episode picked up and publicized widely by the campus, state, and local press. Dietzel's hope for the season, quarterback Bill Troup, was a colossal failure. And several local businessmen started the G.R.O.D. (Get Rid Of Dietzel) Gazette.

Publicly, Dietzel claimed to be unaffected by it all. "I hear those things," he told the *Charlotte Observer's* Glenn Rollins, "and disloyalty always cuts deep. But the thing we won't let it do is affect our job, because that's what these people want...all that's happened is the fair weather fans have left. And that doesn't bother me, because from time to time it's necessary to weed out divisive factors..."

Dietzel did some weeding out of his own at the end of last year's disappointing 4-7-0 season, replacing most of his assistant coaches and installing a whole new offensive alignment, the Veer.

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The 1973 USC team is certainly a more exciting, offensively capable team than last year's. Carolina's two losses (to Miami of Ohio and Houston) have both come to teams currently listed in the nation's top twenty. A win over Georgia Tech at home was Carolina's most impressive outing, but subsequent games have indicated that USC is probably not as strong as the margin of that win might have indicated.

Dietzel has his own problems, spending time in the Baptist Hospital with intestinal and stomach problems. Meanwhile, one starting player, Jim Collins, quit the team and another is missing (running back Russ Jackson). Reports have surfaced concerning unrest on the 70-player freshman team, which Dietzel has publicly pinned much of his future hopes on. And when the Veer attack failed to work against Miami two weeks ago, the boos started anew.

With a relatively weak schedule for the rest of the season, Dietzel and Carolina could conceivably still finish with a 7-4 record.

Yet, already Dietzel is pointing to next year and putting out the word that 1974 will be when the University of South Carolina starts playing "big time" football. It will be Dietzel's third year of recruiting outside of Atlantic Coast Conference guidelines and he feels that talent and depth will be sufficient at that point.

Meanwhile, the hungry Gamecock football fans wait. With a 12-year contract Dietzel certainly isn't going anywhere involuntarily if he doesn't win this year or next. The University would have to pawn the Stadium to buy Dietzel's contract. Some people (*The State's* Herman Helms and Mike Mungo, Trustee, among them) feel that Dietzel's best course in the next couple of years would be to relinquish head coaching duties and remain as athletic director/fund-raiser.

But Dietzel's not likely to accept that, unless he feels "the challenge" has been conquered.

# We bet you know someone who should be reading Osceola.....

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- The friend who moved away and misses South Carolina
- Your parents who're wondering what you're up to
- Your jogging (or cycling) companion

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## By Jon Buchan

Inside his Pickens Street law offices in Columbia, 41-year-old Senator Isadore Lourie sat in his shirtsleeves, his suit coat draped over a nearby doorknob. Determinedly casual, he avoided sitting behind his imposing desk and drifted into a chair near the wall, under an autographed photo of Bobby Kennedy. (When asked these days if he is already in the 1974 Democratic Party race for the Lieutenant Governorship of South Carolina, he denies it. "I have not announced, and I have not definitely decided," he says, but he smiles coyly when he says it.) Lourie's newly hired "legislative assistant" Bud Ferillo stuck his head into the office to tell the senator he was available if any help was needed with the press. Lourie did not seem totally disinterested in political campaigns in general: there was a copy of Theodore White's *The Making of the President, 1972* on his desk.

Despite Lourie's coyness about his plans for next year, his announcement last week of intentions to introduce legislation establishing an office of "consumer advocacy" funded with state monies carried the distant echo of warm-up laps for the real race. At a press conference last Thursday, Lourie proposed legislation which would establish within the Governor's Office a division with six personnel who will "provide adequate technical expertise, competent counsel, and investigatory powers to effectively represent the interests of the consumer public before the state regulatory agencies."

In his statement Lourie said public utilities, insurance companies, and milk producers are far better equipped to fight for their interests than the agencies presently designed to protect the consumers. "Large companies can hire the best legal talent, the best statisticians, and business talents necessary to win their day before a commission. The commission staff, on the other hand, is often limited by way of statistical and other information. Unfortunately, in many cases the only material a staff will have is that supplied by the company appearing before the commission for increased rates or reduced services."

Lourie's bill, as he explains it, would permit the consumer advocate and his staff to seek the view of the consuming public, to intervene in the public interest in proceedings before any courts, regulatory officers of state agencies (or federal) and conduct hearings of its own.

This concept of a state government-affiliated consumer advocate is particularly interesting in light of the fact that state and federal regulatory agencies dating back to the Progressive Era of 1912 were created to carry out the duties the new division will be assigned: to balance the public interest against indiscriminate rate increases and poor service from monopolistic and oligopolistic industries such as utilities, milk, and insurance. In recent years, private consumer advocates such as Ralph Nader and John Gardner have argued that government regulatory agencies have become indirectly controlled by those interests they were created to regulate. These individuals have established public citizens' interest organizations to play the role of consumer advocate in the absence of independent government agency action.

Lourie, however, denies that his proposal assumes corruption, undue industry influence, or incompetence on the part of South Carolina's regulatory agencies. "In no way do I mean to infer that the commissions are not doing the best jobs they can under the circumstances. The people here in South Carolina have been fortunate throughout the years that the men who have served on these various commissions have been men of honesty and that we have had a minimum of corruption in South Carolina in general. My objection goes to the system rather than to the entities *per se*. I don't feel like the commission or agency can give the public the type of representation needed when it also has to wear the hat of assuring that an

industry is entitled to a fair return on its investment.

"Unquestionably an industry is entitled to and deserves a fair return on its investment. We don't want to wind up with a situation in which the power companies don't have enough resources to expand their facilities and meet the demand for electricity. And we certainly don't want to have a situation where we don't have clean healthy milk in the state. But I think to ask the commission to serve as judge, jury, and lawyer all in one pot doesn't create the most healthy situation. I very much believe in an adversary type of proceeding. I think this seeks out and obtains the ultimate truth and facts of the situation."

The major commissions charged with regulating industries such as milk and utilities in South Carolina are elected by the South Carolina General Assembly. This cozy situation has in the past frequently led to charges of corrupting influence from these same state legislators, many of whom receive retainers and legal fees from the companies who must appear before the commissions. The figure most often quoted as an example of such potential influence is the \$38,600 paid last year to powerful Berkeley County Senator Rembert Dennis by South Carolina Electric and Gas Company for his legal representation. Last spring, the General Assembly considered, but failed to approve, a bill which would have prohibited legislators from representing clients before the Public Service Commission.

The director of the division proposed by Lourie would be appointed by the governor with the consent of the Senate, for a term of four years. This appointment by the executive branch could in theory avoid the potential conflict of interests inherent in the staffing of many of the state's regulatory agencies. According to Lourie, the division's powers would remain under the jurisdiction of the governor. Lourie also pointed out that several states—including North Carolina, Alabama, Wisconsin, and Florida—have similar offices in their state government. The North Carolina consumer division, under the attorney general's office, recently defeated an attempt by several power companies to obtain a rate hike.

Lourie said he would push to have \$100,000 allocated for the division in its first year of operation. "I think that's a modest figure compared to the millions of dollars I envision this agency saving for the public. And yet I think it is a realistic enough figure to fit into the appropriation that's coming up."

At present, South Carolina has two offices whose duties are centered on consumer affairs. One is the Office of Citizens' Services, under the Governor's jurisdiction, personned by Mrs. Judy Hodgins and one assistant. Mrs. Hodgins says she receives an average of 350 complaints a week from citizens who are

# A State— Ralph Nader



# Funded er for S.C.?



Photo by Jon Buchan

having difficulties with agencies or businesses. But she says the agency can only request action; it has no follow-up or investigatory procedures. The other division is run from the attorney general's office by Ms. Patricia Bremmer and handles investigations into complaints against private businesses. Lourie said his proposal division would not interfere with either operation.

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With the rise of the active consumer consciousness of the late 1960s, several organizations sprang up in South Carolina to defend various areas of the public interest. None, however, has proved particularly successful. Campaign Clean Water, a Nader-associated environmental group originated last spring, was poorly organized and never really got off the ground. The Environmental Coalition was the state's strongest environmental voice for two years, but it has been practically silent since its federal grant expired in June. The South Carolina Taxpayers Association, a public interest group begun a few years ago has represented the public interest in such matters as the recent milk price increase and the pending SCE&G rate hike, but has yet to attract a broad-based following.

In the wake of the Vietnam War, Watergate, and South Carolina's own alleged Public Service Authority scandals, a growing portion of the American populace has lost its respect for and faith in its politicians and public officials. Many of these present office-holders are scrambling for ways to restore that public confidence. They are giving the warning—at least to each other—that if this confidence is not restored, the result would be total apathy or worse: a rush to vote “the bums” out. Lourie is aware of both the failure of citizens action groups in South Carolina and the general loss of public confidence in public officials.

“I think the Taxpayers Association has served the purpose of dramatizing the need for effective representation of the public before the regulatory commissions. To that end, I think the Taxpayers Association has served a very vital purpose. But it has been my experience—and I of course, really believe in volunteer programs—but it's hard to get volunteer programs to function on a continuing basis.

“I think the average legislator has become acutely aware of the public concern about this whole matter of whether the public is being justly represented before the regulatory bodies. I hope this agency will help restore public confidence in the system. I can see that if we don't have something of this type, we could have continuing polarization between the public and industry which I don't think is healthy for either.”

Lourie originally conceived of the bill as

pertaining entirely to distinct concerns relating to publicly-regulated industries such as milk, insurance, and utilities, but has since considered expanding the authority of the office of “consumer advocate.” There are some consumer issues which do not directly involve rates or services but are decided by agencies such as the Public Service Commission. One such issue is the controversy over the proposed Duke Power Company nuclear power plant on Lake Wylie. Those public hearings held in August were painfully lacking in expertise—both legal and technical—on the part of those citizens' groups claiming to represent the public interest.

“We particularly had in mind rate and service concepts. If a railroad company had to cut out a train going through a town, or if a power company wants a rate increase, or a liability insurance company wants a premium increase or the milk problem before the dairy commission... That's the major thrust of the bill. We really hadn't given too much thought about the agency representing the public on environmental matters. But I think that's got a lot of merit to it. I could see good justification for the agency getting involved in such matters.”

Lourie's bill is not without its problems and one of these is finding support for the measure within the arena of the General Assembly. Lourie is claiming support from “those individuals who've generally been identified with progressive legislation and legislation with social concerns.” The most generous observer will admit that such a description leaves a lot of votes ungarnered. Lourie also says, however, that he has received encouragement from “some who in the past have not been associated with such legislation.”

He is not sure how industry will react to the bill and how much arm-twisting or wrist-slapping affected industrial interests will inflict on those who support it. And there are those skeptics who doubt that if the bill is passed, the agency would be independent and aggressive enough to play the role Lourie describes as “adversary.” And other critics point out that much of the public business directly related to consumer interests—auto insurance legislation, bank legislation, tidelands legislation—is decided in the General Assembly and not before the regulatory agencies. They would like to see the agency independent enough to advise and lobby in the General Assembly as do other special interests.

An example of this type of pertinent legislation would be that permitting power companies to increase their rates before approval by the Public Service Commission. Under present legislation, the increase is permitted under a bond and must be repaid to consumers—along with six percent interest—if the increase is not approved. An active consumer interest group would probably want to lobby to have the interest rate paid to consumers in such a situation tied to current interest rates. The issue has arisen in the present SCE&G case. If their increase is not approved, they will repay consumers their over-charged monies at only six percent interest when interest rates are hovering around nine percent. This situation can be changed only through the legislative process.

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Lourie leaned over to his desk and toyed with a framed campaign card from Franklin D. Roosevelt's 1936 Presidential victory. “I found this at an antique show. He's one of my biggest heroes, you know.”

It was difficult to tell if he realized the irony of his sentiment. Roosevelt, say the historians, built his reputation as a national figure largely on his bitter fights with New York State power companies while he was governor, and used the same issue diligently while President. His goal was effective regulation—in the public interest—of power companies by state and federal agencies.

Isadore Lourie has done his hero FDR one better—he's trying to keep an eye on the regulators. And he hasn't even decided, he says, if he's running for Lieutenant Governor. \*\*

# Senate considers leasing offshore rights

## A RUMOR OF LIQUID GOLD

by Jon Buchan

With the South Carolina coastline practically turning into gold as the development boom continues to flourish, it looks like the land under those coastal waters may eventually be worth even more. And if developments this week are a true indication, there are ongoing plans to mine the liquid gold—in the form of oil and natural gas—in the next few years.

Caught between appeals from the federal government to conserve fuel in the face of approaching winter and the uncertainties generated by the new Middle East war, oil companies are beginning to push for exploration rights along the Southeast Atlantic coast and South Carolina seems to be a prime target. This week, while Washington officials adopted Snoopy—Charles Schultz's caninification of laziness, and therefore, energy conservation—to appeal for restrained fuel consumption by the public and rumors flew that Arab oil kings would use their fuel reserves as a bargaining tool to undermine the United States' support of Israel, a subcommittee of the South Carolina Senate Finance Committee held a public hearing to discuss the leasing of underwater areas off the state's coast.

Under consideration by the subcommittee chaired by Sen. James Harrelson (D-Colleton), is a bill which would provide for regulation of leasing and drilling operations by the South Carolina Water Resources Commission. The bill establishes leasing procedures, royalty, and bonus guidelines, and rough regulatory procedures and penalties for offshore drilling. Tuesday's hearing uncovered no real opposition to the basic intent of the bill: to provide for some sort of state regulation of the inevitable exploration and drilling for oil and natural gas.

Supporters of the bill—Senators Harrelson, Waddell, Carter, Doar, and Wise—had their big guns there to support it. Dr. Lyle St. Amont, assistant director of wildlife fisheries for Louisiana was flown in to testify that, if properly regulated, a seafood industry and oil industry can coexist quite profitably in the same state, with his home state as the example. Dr. Wilson Laird, director of exploration for the American Petroleum Institute, came down from Washington D.C. to give the bill his general blessings. Richard Byrd, from the Interstate Oil Compact Commission (headquartered in Kansas) whose model was used to help draft the pending bill, appeared before the hearing to support the bill and offer minor suggestions. The League of Women Voters gave its general commendation to the bill. And the South Carolina Petroleum Council offered a spokesman who identified himself as a lawyer from Louisiana representing Exxon Corporation. He was quite laudatory of the bill and offered his assistance in revising it if the committee found it necessary.

Some of these spokesmen suggested minor alterations and considerations from their past experiences. Dr. St. Amont pointed out that proper regulation is expensive and cautioned the legislators to provide for adequate funding within the bill. He also explained that provisions must be made for disposing of dead wells. He said such disposal could cost around \$3 or \$4 million for each well. Dr. St. Amont has had a good deal of experience with such wells. Louisiana, he said, has between 20,000 and 25,000 wells in operation at present.

The Exxon lawyer took issue with a provision of the bill which would enforce strict liability on the company owning any oil involved in pollution. He claimed that owning companies should be exempt from liability when accidents are caused by acts of God or by third parties. However, liability statutes similar to those offered by the bill have been supported by the Florida courts and Sen. Harrelson explained that South



Ann Jennings of the Environmental Coalition speaks before the subcommittee.

Photo by Jane Dreher

**“It is a sleazy, end-run attack. Once you’ve leased a deep-water port, the pipeline is going to run into the nearby coast, whether the state wants it or not.”**

Carolina has a history of strict liability clauses. The young lawyer warned that such a clause might make insurance difficult for companies to obtain and frighten them from South Carolina.

The major criticism of the proposed bill came from Ann Jennings, representing the Columbia Environmental Coalition. She was particularly critical of the regulations concerning spills and fines for polluting. She said that the fines which were up to \$5,000 per day were too low. She also complained that the major responsibility for cleaning up a spill if left in the bill to the state and that South Carolina has no such technology for such operations, nor does the bill require that the state acquire it. She also questioned the vague restrictions on location of the wells. (The bill stipulates that no wells will be built on a developed beach. According to Dr. St. Amont, wells can technically be built anywhere the water is fifteen feet deep. The Environmental Coalition has suggested that if oil rigs are placed too close to shore, they would be aesthetically unpleasant.)

Brion Blackwelder, an officer with the Coalition elaborated later on Ms. Jennings' statement. He said the bill left the difficulty of a complainant's deciding whose oil had polluted his property. And while oil companies representatives have recently

pointed out the infrequency of oil spills from major accidents, Blackwelder said over half the oil lost each year comes from routine tanker operations and cleaning of tanks. He said the bill does not give the state the opportunity to regulate the type of tankers which will be allowed in the area.

Blackwelder was skeptical of the legal provisions for collecting damages in case of a major oil accident off the coast. “A pancake house owner in Myrtle Beach can't sue because it lost all its business because the beach was polluted.”

Both Jennings and Blackwelder, however, were especially critical of one paragraph of the 44-page bill. In the next to last paragraph of the bill, there is stipulated a requirement for anyone intending to construct a deep-water port facility within the jurisdiction of South Carolina for the purpose of loading oil and gas. They must “apply for and obtain a permit” prior to construction.

As Ms. Jennings pointed out at the hearing, the bill makes no mention of requirements for obtaining a permit or building such a facility. It does not even define a deep-water facility, she complained. While Ms. Jennings' tone was chiding, Blackwelder later offered a more stinging interpretation of the paragraph's presence in

the bill.

“It is a sleazy, end-run attack. Once you’ve leased a deep-water port, the pipeline is going to run into the nearby coast, whether the state wants it or not.”

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Opposing searches for energy sources these days is akin to opposing the SPCA, so some form of the bill before the Harrelson subcommittee will probably be passed in the next legislative session. The offshore drilling controversy may be a moot point, anyway, according to Blackwelder. Though former South Carolina Development Board director Bonner Manly said this summer he thinks it probable there is oil off the state's coast, Blackwelder thinks differently.

Blackwelder, who holds a Bachelor's Degree in geology from Duke University, said the geology of South Carolina's coastline is not conducive to the domelike structures necessary for oil deposits. But he leaves room for the possibility.

“There is little historical support for the theory that there is oil off the South Carolina coast. But the oil companies' own analyses are so secretive, it's hard to say what they've found.”

## Cinema

## A NOSTALGIA FOR SLAPSTICK

by Jerry McAninch

Charlie Chaplin's *Limelight* (1952) "his last significant film," according to film historian/critic Alan Casty, is the story of an aging vaudeville comedian, Calvero (played, of course, by Chaplin), who has lost his touch for comedy and has therefore been abandoned by his audience.

"A feeling of sad dignity comes over an older comedian," Calvero tells us, which makes it impossible for him to continue to reproduce the light-hearted comedy of earlier times. When Calvero's audiences began to turn away, he turned to drink hoping to find solace in it and to rediscover his humor. Gradually he began to realize that his intoxication itself was the only vestige of comedy left in him and when his sadness finally permeated even the humorous veneer of the drunk, Calvero, the great "tramp comedian," could find no work whatsoever.

This is his tragic predicament as the film opens. Calvero stumbles drunkenly into his rooming house to rescue Terry (Claire Bloom) from attempted suicide. After being evicted from her room he lets her remain in his own to recuperate (and finally, to just be his roommate, a living arrangement which persists throughout much of the film but which, oddly enough, is never questioned even after Terry and Calvero fall in love and decide to be married.)

After recovering from her suicide attempt, Terry, a talented ballerina, becomes a paralytic cripple. The two artists—the comedian and the dancer—each in turn try to help the other cope with the problems of life. The plot has many twists and turns as their fortunes rise and fall in a series of sometimes astonishingly unsophisticated coincidences. For example, as fate would have it, to the tune of a thousand strings, Terry rediscovers her former secret love, a composer (played by Chaplin's son, Sidney) as she auditions for the role which is to make her famous. (Her dancing is done by New York City Ballet's grande dame Melissa Hayden).

The contrived coincidences and sentimental melodrama, which occasionally descends to the purely maudlin, alternate with Chaplin's delightful vaudeville routines and a number of marvelous one-liners. The nadir of the film must be Terry's ridiculous discovery that she can walk again after which, accompanied as usual by numerous violins, she continues to shriek "I can walk! I can walk!" for seemingly unending moments. This scene finally becomes ludicrously funny—something Chaplin most surely did not intend.

The apex of *Limelight* is rather more difficult to determine for the film is permeated with delightful touches of Chaplin's matchless humor. Among the funniest of scenes, however, is Calvero's final triumphant benefit performance before "the greats of European society." He and his sidekick (Buster Keaton) play a most



Charles Chaplin

remarkably simple scene as virtuoso pianist and violinist in which Keaton's sheet music keeps sliding down into his lap and Chaplin's legs keep sliding up into his trousers. Sound not too funny? Just see it.

The many moods of Calvero explore as many aspects of Chaplin's comic genius. He saves Terry from death by gas—his cigar out, fortunately—in a scene that could have been doomed by sentimental melodrama but that is saved instead by his drunken bumbling. Somewhat more sober, he later races up the stairs with a steadily diminishing bag of oranges to intercept his nosy landlady as she

is about to discover Terry unconscious on his bed. Upon reaching the landlady he simply drops the remaining groceries on the floor and lunges to protect the privacy of their room. The fully sober Calvero, who is quite correct in observing that he is funniest when drunk, is still full of marvelous one-liners, which are sometimes subtle, occasionally mildly ironic but almost always hilarious.

To the landlady: "You have a leaking gas pipe...I mean your *room* has a leaking gas pipe."

In response to pretty Terry's romantic

observation that "So few have the ability to feel," he slyly adds, "or the opportunity."

When discovered by Terry drunk and supperless late at night, he assures her, "I've quenched my appetite."

At his final comeback as a comedian Terry remarks, "I thought you hated the theatre," and he replies, "I also hate the thought of blood but it's in my veins."

In a dream flashback of his former gloriously successful career as the famous "tramp comedian" Calvero performs a delightfully comic vaudeville act. Some time later he dreams of an equally funny vaudeville act which occurs only in his imagination.

When, however, we finally see him actually perform on stage, sober, and beset by his nemesis, that "sad dignity," he is not funny at all, only boring. His audience, understandably, gets up and walks out on him. Calvero walks off the stage of the empty theatre to his dressing room and in a beautifully understated and poignant scene removes his make-up bit by bit until the tramp is unmasked and we are finally confronted with only the stark, defeated tragic face of Chaplin himself. Throughout the film it is clear that Calvero is indeed Chaplin, and certainly never more lyrically and simply than in this scene.

The essence of Chaplin is, of course, his own inimitable tramp comedian, but the technical advances of the film medium made Chaplin's great early comedy virtually impossible by mid-century. He could no longer be only the pure mime but had to contend with language. And language, along with more sophisticated audiences, demanded more realism, less slapstick. His particular comic genre had been outgrown by the medium which had once nourished it and he was forced to face the problem by creating a new approach. Though he is very funny in a more realistic situation, it is clear that, like Calvero, regardless of his present success he is still looking back with nostalgia to a simpler style of comedy which is no longer realistically possible.

This nostalgia for slapstick is, no doubt, the reason Calvero repeated his trained flea act from vaudeville at his benefit performance. And it is no doubt, the reason Chaplin chose Buster Keaton, that other great funnyman, to play his sidekick in the marvelously comic silent final "act" of the two virtuoso musicians. And they prove beyond any doubt that before any audience they are indeed unmatched virtuosos.

It is well worth enduring *Limelight's* melodramatic sentimentality to enjoy Chaplin's (and Keaton's) inimitable comic genius. And even the sentimentality (always an intrinsic part of a Chaplin comedy anyway) gives us a deeper insight into the not-so-funny world of America's favorite funnyman.

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## Theatre

# AN UNFORGETTABLE DELIGHT



One of those rare combinations of intelligence, emotional honesty, and sheer old-fashioned talent...

by John Marion

Town Theatre's \$6,000 production of "Fiddler on the Roof" (October 6-20) is one of those rare combinations of intelligence, emotional honesty, and sheer old-fashioned talent on the part of all involved. Director Joseph Ridolfo has not allowed cuteness or schmaltz as substitutes for genuine feelings, and the gimmickry has been minimized. The whole experience is one of sheer delight and is not likely to be forgotten.

Harvey Golden, whose personal warmth and acting talents are equalled not only by the size of his girth, accomplishes the dream of perhaps every artist: he creates a warm and lovable character that people will never forget. Tevye, a Russian Jew living just prior to the revolution, has that same greatness found in Zorba, the Greek. He is an elemental man with crusty wisdom and the indomitable will to endure.

But Tevye is also a man who is deeply bound by his traditions, and the newer attitudes of his three older daughters cause him much pain. One persuades him to allow her to marry a man that she loves instead of the one he had selected. Another one doesn't even ask for his permission, but makes an emphatic declaration. But if he is

bound by tradition, he is more committed to the happiness of his children, and his basically soft heart softens even more when he watches his daughter's faces light up around their menfolks.

The real problem, however, comes when Hodel, who is touchingly portrayed by Charla Bassett, runs away to marry a Gentile. This is the one thing that he cannot accept, and the ensuing scenes between father and daughter are moving without being mawkish or overly sentimental. Golden plays his character intelligently and projects the man's passionate and contradictory nature. Tevye is both madcap and patriarch, gleefully irreverent yet profoundly religious, stubborn yet open, hard, and yet exquisitely tender. Golden masters all of these aspects, and plays the character like an old friend.

Although it is definitely Golden's show, the other cast members all display impressive talents. They all create believable characters, and one has the feeling that he is peeping in on the private lives of very real and wonderful people rather than watching a play. Elizabeth Schuette, Charla Bassett, and Sylvia Gillotee are excellent as the three older daughters and sing and dance as well as they act. Shirlee Teuber portrays Golda, Tevye's wife, and leaves few doubts as to who actually runs the house. Carol Glass Gergel succeeds in making what could have been a stereotyped Jewish female into a real and thoroughly entertaining character. There is a "yente" in every gathering, and she plays the role well.

It is Wally Rodriguez who dominates the subordinate roles, and who does some of the finest work in the production. A dramatically big man like Golden himself, he presents a commanding presence. As Lazar Wolf, he and Tevye get gloriously drunk while planning his marriage to Tevye's oldest daughter. Rodriguez plays the role with zest. Later in the play, as the villagers are leaving their village at the order of the Czar, the two men meet for a final good-bye. These two big men—made strong by their circumstances and by their codes, extend hands as if to shake, and then, as if suddenly realizing the triteness of such a gesture, grab each other and hug like wounded bears. Quickly, they turn their backs to each other, speak no words, walk away, and wipe their eyes in quick, embarrassed movements.

It is the music, however, that really makes the show, and conductor Kay Holley sets an enthusiastic pace. The orchestra does not drown out the singers, and the singers do not have to shout in competition. The overall effect is one of balance, and, as typical of the rest of the show, nothing calls unnecessary attention to itself.

The choreography is also snappy, and the dancers seem to really enjoy the workouts. Even though the cast consists of 52 members, they move with such ease that the stage never appears cluttered, although the festive spirit is maintained. The male dancers do particularly good work and Tommy Lybrand leaves no doubts regarding his professional abilities.

"Fiddler on the Roof," is a good, warm play, and this production will be long remembered. Ridolfo has proven himself to be a very able director, and one can look forward to seeing more of his work.

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# Music SNEAKING INTO FALL

by Tom Priddy

"Sefronia" (Discreet MS 2157) by Tim Buckley. "Love Has Got Me" (Warner Brothers BS 2735) by Wendy Waldman and "Song For Juli" (Warner Brothers BS 2734) by Jesse Colin Young.

Anyone who thinks teachers have a long summer vacation has never had much connection with the record industry. The people who make, package, and sell albums all but disband their companies for the summer, leaving the hapless reviewer to take up some other sort of self-destructive pastime—like golf or something.

It must be the publicist's way of getting back at a reviewer's ego. "We'll force them out on the golf courses so they can completely shatter their over-inflated egos," they must be saying.

Most of the releases during the summer are ones so guaranteed to sell that even the Watergate plumbers could sell them.

But come fall everyone seems to get back to work, and a few albums, like the ones following, have managed to sneak out of the studios.

If you think Tim Buckley sounds like Harry Nilsson, you're part right. He also sounds like Harry Chapin and Al Green. In fact, the more he sounds like someone else the less he can sound like the Tim Buckley of the past, and that's just fine with me.

But when Buckley sounds like someone else it's not a matter of intentionally borrowing a style, it's simply a matter of chance. He's tried so many variations he's bound to come up with a few that have been done before.

Buckley's latest album, *Sefronia*, is a very mature refinement of his very powerful voice. Buckley's relationship with jazz and sound led him, three albums ago on *Starsailor* to experiment with sounds and little content.

On his next attempt, *Greetings From L.A.*, he honed the sound into a very coherent album of rather long cuts, but in many places he seemed to be throwing his voice away when he didn't have the strength.

But on *Sefronia* he spends his voice thriftily and winds up with a very good album. His voice is used not only to express strength, as on "Honey Man," but also to express sensitivity as on "Martha."

"Honey Man" is a typical Buckley song with generally irrelevant lyrics of love, in a crazy sort of way, and a vocal that drops into the lower registers for humorous, or at least amusing effect. On "Martha," an unusual song for Buckley, he sings a soft vocal about an old man calling a friend he hasn't seen in 20 years, desperate for someone to care.

"Dolphins" typifies the album's accompaniment, with Buckley's vocal keeping the beat and rapid guitar lines running in the background. The album's

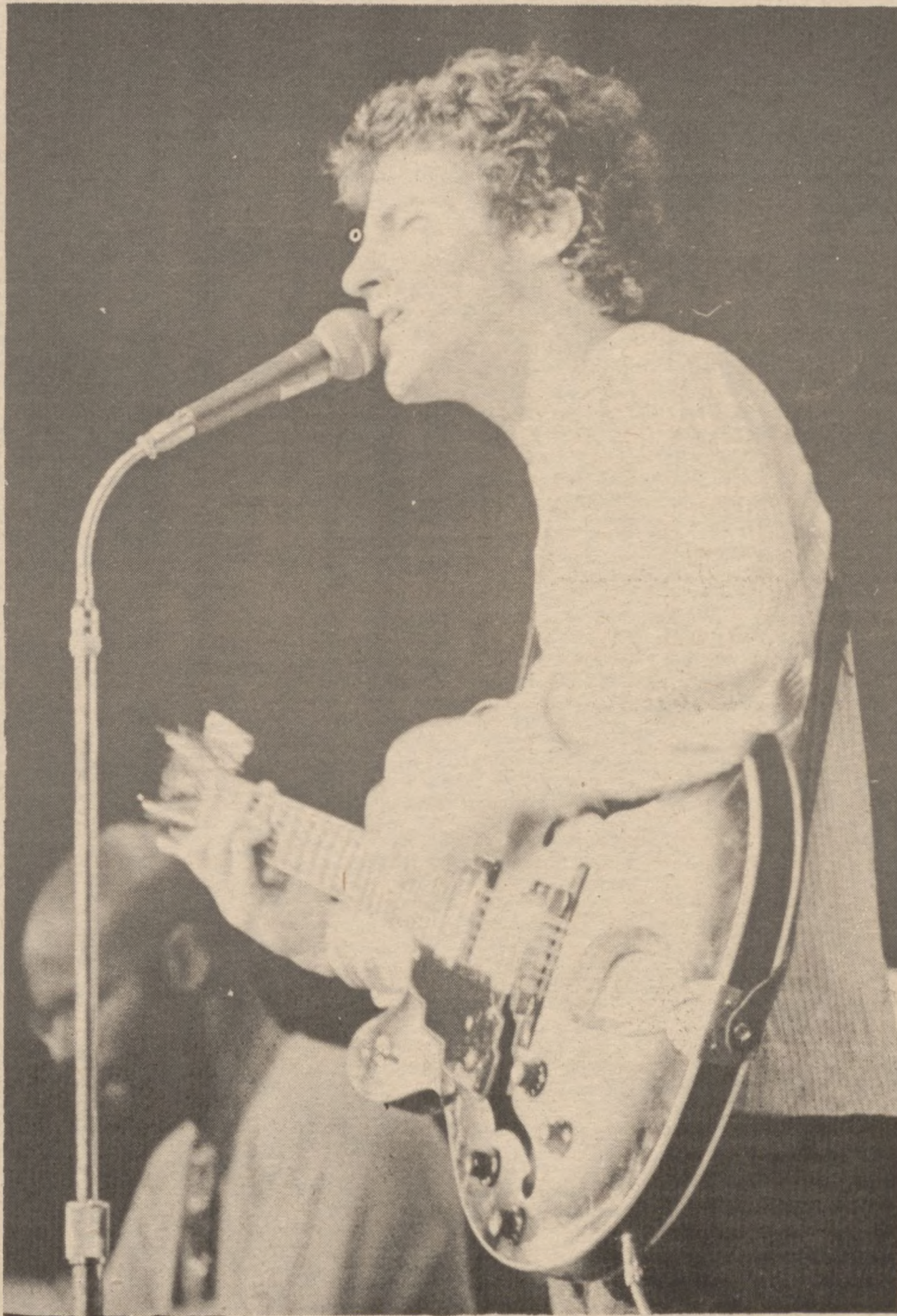


Photo by Denton

Tim Buckley

least successful songs are the title pieces which deal uncharacteristically with very serious subjects. The name *Sefronia* is a slave name from Greek mythology.

Buckley proves, however, that even though he isn't used to serious songs he can still pull them off, as on "I Know I'd Recognize Your Face." The song is a dialog between a draft resistor who left the country, and his wife who remained. In it Buckley tried to parallel the resistor with someone who served in the war, and he does it quite well, too.

Buckley shows a surprising amount of sensitivity on *Sefronia* and combining that with an already experienced and emotional vocal style (or styles) he's come up with a winner.

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Wendy Waldman's first album, *Love Has Got Me*, is a cousin to Joni Mitchell and a step-sister to Maria Muldaur, and it takes good qualities from both.

Waldman already has a reputation for the

songs she has written for others, and now she has put a number of them together into a very personal album. Most of her accompanists are not very well known—Waldman plays guitar and piano herself—but they combine beautifully for a very smooth sounding album.

Her voice, like that of Joni Mitchell, is distinctive in the use of sighs, words that stretch through several notes, and major-minor switches.

She changes from a rapid, rhythmic song like "Train Song" to "Horse Dream" where she is alone with her piano. Most of the songs deal with love in one way or another, and some of them show a romantic parent-child relationship.

The album is well-paced and smooth-flowing. Strings soften the spiritual-like "Pirate Ships" in which a mother sings a hopeful song to her child. Horns keep up the pace on "Old Time Love."

*Love Has Got Me* could be the beginning of a very important singer-songwriter. Everything, so far, is going in her favor.

\*\*\*\*\*

Jesse Colin Young has such a beautiful voice that it's almost impossible not to like anything he does. But for the past couple of attempts his work has been all soft, lovely vocals, and not much substance. It was almost like drowning in a bed of roses.

On his latest album, *Song For Juli*, he gives us the first indication that he might be deciding to break out of the mold he's been in so long.

Young, known for his lead vocals with the Youngbloods, still doesn't have enough different material for one complete album, but there are signs that new ideas have come into his head.

On "Morning Sun", for example, he double tracks his vocal to try to replace the Youngbloods' harmony. The same effect works well on "Evening", a very moody song, like most of his, about a moment of reflection.

But the biggest step forward is the inclusion of a long instrumental section at the beginning of the title song. Acoustic guitar begins alone, and bass and piano then pick it up. It then breaks into a rapid beat with drums and eventually a flute. When it builds to its biggest point the words come in.

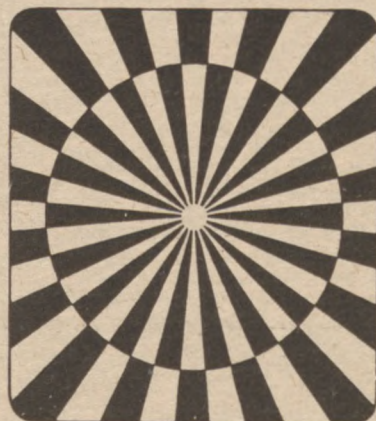
The rest of the album is generally varied and fairly well paced, but nothing very different from what Young has done before. He has an unusual way of making a soft song sound exactly like a lively one, with his light, soft voice. *Song For Juli* shows a few signs of change.

## WATER BEDS

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# EVENTS & entertainments

## October 12-19

### cinema

Please call ahead to theatres to verify showtimes, since many area theatres are subject to last-minute changes.

**ATLANTIC THEATRE, 3220 Two Notch Road, 787-1225**

"Escape From Devil's Island" stars Jim Brown. Rated R. Times are 3:30, 5:30, 7:30, and 9:30.

**ATLANTIC II THEATRE, 3220 Two Notch Road, 787-1225**

"Heavy Traffic", the latest from the makers of "Fritz the Cat" of last summer, is remaining for a third week at the Atlantic. It's rated X with shows at 3:30, 5:30, 7:30 and 9:30.

**CAROLINA THEATRE, 1223 Main Street, 252-8011**

"Lady Kung Fu" is another in a series of these movies. Shows on this one are at 1, 3, 5, 7:05, and 9:10. It's rated R.

**DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1100**

"Lost Horizon" Rated G is playing this week. It's a remake of the older version, much beloved of the James Hilton book about Shangri-La. Check with the theatre for show times.

**DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-1100**

"Romeo and Juliet" will play until the 16th when "Mary Poppins" will replace it. These are two re-releases that are expected to make it big a second time. Shows on "Romeo and Juliet" are at 1, 3:30, 6, and 8:30.

**FOX THEATRE, 1607 Main Street, 254-5212**

"Maurie" a new sports film deals with the sickness and eventual death of Maurice Stokes, a basketball star, and the reactions and support expressed by his friends and fans. Rated G. Call theatre for show times on this one.

**GAMECOCK I THEATRE, Parkland Shopping Plaza, Cayce, 796-0022**

"The Hireling" is the second offering of the Columbia Fine Films Committee. It is the romantic second installment of love stories by the author of "The Go-Between." It stars Sarah Miles ("The Man Who Loved Cat Dancing") and "Ryan's Daughter" and Robert Shaw, a fine English actor. Rated PG. Call theatre for show times.

**GAMECOCK II THEATRE, Parkland Shopping Plaza, Cayce, 796-0022**

"A Touch of Class", starring Glenda Jackson and George Segal. This one has been around for a long time, but it's still going strong. Osceola liked this one. Times are 2, 3:50, 5:40, 7:30, and 9:20 p.m. Rated PG.

**JEFFERSON SQUARE THEATRE, 1801 Main Street, 254-6731**

Robert Altman's "M\*A\*S\*H" will be playing for another week here. Times for the PG-rated comedy are 1, 3, 5, 7:05, and 9:15. Donald Sutherland and Elliott Gould along with Sally Kellerman ("Hot Lips") and Robert DuVall (the consigliere in "The Godfather").

**MIRACLE THEATRE, 1228 Main Street, 256-1950**

"The Naughty Stewardesses". Rated R. Shows start at 1:10 and are continuous. It's another one of those.....

Late show this weekend Friday and Saturday nights is Woody Allen's "Bananas" (October 12 and 13). It's his version of a Castro-like revolution—zany. Shows begin at 11:30.

**PALMETTO THEATRE, 1417 Main Street, 254-5800**

"The Clones" is a Sci-Fi thriller. Rated PG, it deals with cell removal from one person to make a person that is identical—testube baby type of thing. Stars Mike Green and shows are at 1, 3, 5, 7, and 9.

**PLAZA III THEATRE, 1323 Main Street, 254-7690**

"Walking Tall" is still here...Is there anyone who hasn't seen this film and

still wants to go...if you still want to see it, do it now so it can move on...PLEASE. Shows are at 12:40, 2:50, 5, 7:10, and 9:20 p.m. Rated R.

**RICHLAND MALL THEATRE, Richland Mall Shopping Center, 782-2228**

"Harold and Maude" with Bud Cort and Ruth Gordon. Rated R. Story of a very young (20's) man and a very old (70's) woman who fall in love. Call theatre for times.

### CAMPUS FILMS

All films at the Russell House Theatre are open to USC students and their guests as well as faculty and staff. All movies are free except for the Thursday and Friday night showings, and start at 7 and 9:30 p.m., unless otherwise indicated. These are some of the best films in town, usually, so go if you can find a willing student.

Friday, October 12

**The Wild Bunch (USA 1969).** With William Holden and Ernest Borgnine. The high priest of violence goes west. Clearly the definite oater of our generation, the film's strange beauty arises from superb direction and fine performances, weeded to explosive action and mindless slaughter. You could have seen this last week on television, but unless you have a color television, and if you are a "blood and guts" lover, this is the better opportunity. 140 minutes. \$1.00 with a Flash Gordon serial attached.

Sunday, October 14

**OLYMPIA (Germany, 1936).** This film was directed by Leni Riefenstahl. Commissioned by Hitler to record the expected Arian supremacy at the 1936 Olympic Games, Riefenstahl recorded the struggles of a people mirrored in the struggles of the individual athletes. 172 minutes.

Monday, October 15

**Black God, White Devil (Brazil, 1963).** Directed by Glauber Rocha. Rocha explores the plight of the peasants, the desperate poor who vainly search for something which will transform their lives. Violent and revolutionary, brutal and emotionally shattering film, well worth seeing. 120 minutes.

Tuesday, October 16

**Lola Montes (France, 1955).** If you have not seen this film and its opulence and brutality, as well as its sensitivity, you have missed a true great. Directed by Max Ophüls, with Peter Ustinov and Oskar Werner. The film depicts, through flashbacks, the life of a famous courtesan, mistress of a Hungarian king, recounted as a part of a lavish circus act. She is a paid spectacle for the masses, a living example of sin and downfall. 110 minutes.

Wednesday, October 17

**Shanghai Express (USA, 1932)** Dietrich as the cool beauty in a completely enjoyable adventure with Warner Oland as the villainous Oriental chieftain saying "The white woman stays with me." But to look at Dietrich is to look at a lovely piece of white marble that breathes. 80 minutes.

Thursday, October 18

**Women In Love (United Kingdom, 1969).** With Glenda Jackson and Oliver Reed, directed by Ken Russell. This film shocked audiences with a display of Russell's mad gift for sensuality and brutality. He evoked intense sensations by using wild horses, trains, fruit, mud, rain, and nude wrestling by firelight to show the depths of the human spirit—the Pannism so much admired by D. H. Lawrence comes to the screen in a beautiful film. If you haven't seen this one—do it now. 130 minutes. \$1.00. Includes a Flash Gordon serial.

### television

Friday, October 12

9 a.m.—Today in Carolina. Jim Welch features the previews of the USC Cockfest. (Channel 10)

10:30 a.m.—A.M. Columbia. The Non-Smokers Assembly offers their side

of the story: the right not to have smoke blown in your face. Also, Columbia College will offer a scene of its production of "Arsenic and Old Lace." (Channel 25)

1 a.m.—Midnight Special. The Bee Gees host Chuck Berry, Lee Michaels, King Crimson, Barbara Mason, Apple and Appleberry, and Monty Python Circus (Channel 10)

Saturday, October 13

12:30 p.m.—NCAA Football. The traditional rivals, Texas and Oklahoma, clash on nationwide television. (Channel 25)

1:30 or 3:30 p.m.—World Series. As of press time it is unsure as to who will face whom. (Channel 10)

8:30 p.m.—Movie. "Double Indemnity" (1944) Fred McMurray, Barbara Stanwyck, and Edward G. Robinson. While the folks aren't sure this is indeed the original 1944 version, it will be worth your while to wait and see. The original is one of the best done suspense films of all times. (Channel 25)

8:30 p.m.—"Black Performers." With emphasis on four among 3,000 black composers; Stephen Chambers, Ulysses Kay, William Grant Still, and George Walker. An excellent view of the society which influenced their work. (ETV-Channel 35)

9 p.m.—Movie. "The Anderson Tapes" starring Sean Connery and Dyan Cannon. A 1971 spy-suspense drama with Connery doing some of his 007 act. (Channel 10)

11:30 p.m.—Movie. "The Second Time Around" (1961) starring Andy Griffith, Steve Forrest, Debbie Reynolds, and Juliet Prowse. It's a story about a young widow and her children who find themselves stranded in a Western town. Things get funny when she takes a job as a sheriff. Turn the channel. (Channel 10)

12:15 a.m.—Rock Concert. Allman Brothers (whew), South Carolina's Marshall Tucker, and Wet Willie. (Channel 25)

Sunday, October 14

8:30 a.m.—Paul Dietzel Show. If Pepsodet Paul is feeling all right, he will answer questions from members of the press. (Channel 10)

12:30 p.m.—NFL Football. The Redskins after their Monday night win over the Cowboys will face the Giants in New York. (Channel 19)

3:30 p.m.—NFL Football. The Vikings travel to San Francisco. (Channel 19)

8:30 p.m.—Movie. "John and Mary" (1971) with Dustin Hoffman and Mia Farrow. A decent love story, but graphic. Boy meets girl, boy seduces girl, boy falls in love with girl—or vice versa. After the censors get through with it, it should last all of ten minutes. (Channel 25)

10:30 p.m.—Meet the Press. Former Teamster President James Hoffa is interviewed by Phillip Shabecoff of the New York Times, Peter Lisagor of the Chicago Daily News, Haynes Johnson of the Washington Post, and Irving R. Levine of NBC. Lawrence Spivak moderates while Hoffa answers questions concerning his effort to return to union activity before 1980, which is prohibited under the terms of his release from prison in 1971. (Channel 10)

Monday, October 15

9 a.m.—Today in Carolina. Jim Welch hosts Dr. Robert Mandel who tells the viewing audience how to psychologically overcome the influence of the past. (Channel 10)

10:30 a.m.—A.M. Columbia. Ann Cobb hosts Jerry Blount who will belt out a few ballads. Also, some folks from the Music Festival Concert Series and Newberry College will talk about their respective programs. (Channel 25)

9 p.m.—Movie. "With Six You Get Eggroll" (1968) Doris Day, Brian Keith. Another one of those situation comedy series types about a widow with children and a widower with children who marry and mess everything up for the kids. One of our people says watch the football game, others say read. (Channel 10)

9 p.m.—NFL Football. The Miami Dolphins head to Cleveland with Dandy Don and Happy Howard playing

Monday evening quarterback. (Channel 25)

11:30 p.m.—"The Tonight Show Starring Johnny Carson". It's great to have star billing, but when someone else is the star for the evening...Joey Bishop subs with guests Peter Marshall (Star of "Hollywood Squares")—a game show featuring a tic-tac-toe board with real live "stars" in it—it's an easy way to make \$200 and new agent 007 Roger Moore. (Channel 10)

1 a.m.—"Tomorrow." New show for the late, late crowd. Host Tom Snyder talks with teenage groupies Sable Starr, Chuck and Queenie about their relationship with the Rock Scene. Jay J. Ames, one of America's best-known private eyes talks about his exploits also. (Channel 10)

Tuesday, October 16

9 a.m.—Today in Carolina. Watch a wine-making demonstration. (Channel 10)

10:30 a.m.—A.M. Columbia. Wide World of Weddings and Crafts from the city parks dominate today's show. (Channel 25)

8 p.m.—The World Series. (Channel 10)

8:30 p.m.—Movie. "The Third Girl From the Left." Kim Novak and Tony Curtis. A television flick about a boy and a girl. Kim's in a chorus line, we understand—but, better watch the Series. (Channel 25)

11:30 p.m.—"The Tonight Show Starring Johnny Carson". Johnny returns (whoopee) to host Billie Jean King, George Burns, Carol Channing, Ronnie Graham, Beau Bridges. This is Billie Jean's first appearance since the Riggs match on September 20. Among the topics she will discuss are her two newest ventures: her affiliation with team tennis and its Philadelphia franchise starting next summer, plus her plans to publish a new magazine, Ms. Sports, focusing on women in sports.

1 a.m.—"Tomorrow." Rev. Ike and Billy James Hargis discuss their views on religion. (Channel 10)

Wednesday, October 17

9 a.m.—Today in Carolina. Guest Roger Smith talks about the rights of non-smokers. Finally. (Channel 10)

10:30 a.m.—A.M. Columbia. Mike Onley, who has organized a group to help handicapped people cope with their situation, is Ann Cobb's guest. (Channel 25)

7:30 p.m.—"Milk and Money—The South Carolina Dairy Commission"—A WIS-TV News Special. Totally unseen, we think something like this is fantastic, merely that television stations take the time to explore an issue and present it on the air. Who knows (Channel 10)

8 p.m.—World Series. (Channel 10)

11:30 p.m.—"The Tonight Show Starring Johnny Carson." Johnny's guests are: William Demarest, Dick Shawn, and Gladys Knight and the Pips. (Channel 10)

1 a.m.—"Tomorrow." Ted Patrick, a psychological deprogrammer, talks about parents who hire him to persuade their children to leave "Jesus Freak Camps." Attorney Michael Prancer tells how is trying to stop people like Patrick.

Thursday, October 18

9 a.m.—Today in Carolina. Jim Welch interviews Courtland Hastings, Field Director of the Association for Voluntary Sterilization. (This oughta be a real wild interview—watch it.) There's also a show of fall fashions for boys, but the interview will probably put it in the shade. (Channel 10)

10:30 a.m.—A.M. Columbia. The Association for Voluntary Sterilization (these people are all over the place) talks with Ann Cobb about their program to convince people to have themselves sterilized. (Channel 25)

11:30 p.m.—"The Tonight Show Starring Johnny Carson" Johnny has an all-star cast of nobodies tonight (except for Lola Falana): Paul Hampton, Rodney Allen Rippey (who?) and Lola. (Channel 10)

1 a.m.—"Tomorrow." Tom Snyder talks tonight with a British woman who has been a mistress and a wife and prefers being a mistress. (Learn why—you may save yourself some trouble.) Also, two groups of three-person marriages talk about their unique relationships. (Channel 10)

Friday, October 19

9 a.m.—Today in Carolina. A Navy music group, The Third Wire, and all the Miss Teenage Columbia contestants will visit Jim Welch, but they'll make Joe Pinner happy. (Channel 10)

10:30 a.m.—A.M. Columbia. Workshop Theatre will present scenes from their newest children's production, "The Legend of Sleepy Hollow." (Channel 25)

9 p.m.—Movie. "The Quiller Memorandum" starring George Segal, Alec Guinness, Max Von Sydow, and Senta Berger. This is a somewhat far-fetched spy yarn about an American agent in Germany looking for a present-day Neo-Nazi party. A lot of kraut heavies, but big stars and good actors in the cast. (Channel 10)

1 a.m.—The Midnight Special. War (the group) is on. (Channel 10)

### art

Three University Potters are displaying their work at the Russell House on the University of South Carolina campus. We recommend that you see it, there's some unusual work by some very talented young artists. The show lasts through the third week in October. Go—

Jane Lyon's watercolors go on display at Betsy Havens' Aesthetics shop at 1009 Gervais Street. After you see Ms. Lyon's work, take a look around at Betsy's contemporary furniture, dinnerware, Marimekko fabric, original art and jewelry, and—well, there's just too much to be able to tell all of it. The show lasts through November 8.

"FOUNDRY ART", one of the most unusual exhibits ever held at Clemson University's Rudolph Lee Gallery, will be on display October 3-November 2. Assembled by Clemson sculptor John Acorn, the exhibit is a collection of wooden patterns for various pieces of textile machinery, furnaces, water wheels, farm machinery, and other functional items. The patterns were made and used at Foundry and Steel, Inc. in Anderson, where Acorn does many of his sculpture castings. The wooden patterns were originally rammed into sand to make casting impressions, which were then used to make machine parts out of cast iron, aluminum, bronze or brass.

The Columbia Museum of Art has several shows overlapping each other and all are worth seeing if you are an art lover. At the Museum are oil paintings by Walter Greer of the shoreline in the South Carolina sea islands, Hilton Head, especially; a Charles Mason Crowson retrospective which views works by a fine portrait painter; sculpture by American artists in the realistic vein, Charles, Christopher, and Eric Parks, and coming up are the South Carolina Artists Guild Show and Tapestries. The Museum is located on the corner of Senate and Bull Streets in Columbia's downtown area.

### theatre

TOWN THEATRE is opening their fall season with the musical "Fiddler on Roof." The play will be directed by Joseph Ridolfo and features Wally Rodriguez and Harvey Golden, both veteran Columbia performers. The show will run starting Saturday, October 6, through Saturday, October 20. There will be shows Tuesday through Sunday nights with a matinee Sundays at 3 p.m.

### concerts

Chuck Berry and the Marshall Tucker Band are appearing in concert at Clemson on Saturday, October 13, at Littlejohn Coliseum. (The Doobie Brothers were scheduled to appear but cancelled out). Show starts at 8 p.m. Tickets are \$5.25 advance, \$6.25 at the door.

The New Riders of the Purple Sage will appear at the Township Auditorium on Taylor Street under the auspices of University Union on Friday, October 19. Admission is \$4.00 for USC students and \$5.00 for the general public, plus 50 cents if purchased at the door.